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AUTHOR Parrish, Berta, Ed.; And Others
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ABSTRACT

This primer was developed to help secondary school art teachers to encourage and promote reading in their curricular programs. Guidelines and suggestions are offered on ways teachers can stimulate student reading by capitalizing on student interests and on ways teachers can reinforce vocabulary and comprehension skills. The manual's first section introduces the idea of teaching reading skills in art classes. Other sections include: (1) skills needed in the art area; (2) evaluating student abilities, interest, and attitudes; (3) selecting appropriate instructional materials; (4) vocabulary improvement techniques; (5) reading comprehension improvement techniques; (6) techniques to improve study skills; (7) techniques to stimulate reading; and (8) a bibliography of books and articles related to reading. (CJ)

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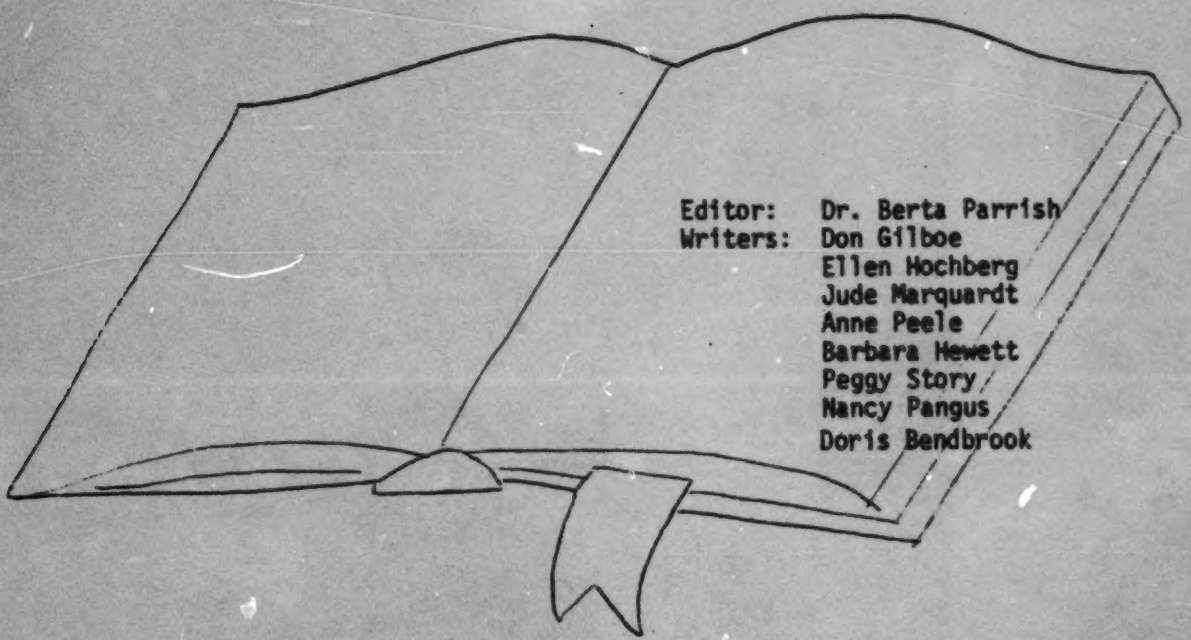
AN ART TEACHERS' PRIMER TO READING



Editor: Dr. Berta Parrish
Writers: Don Gilboe
Ellen Hochberg
Jude Marquardt
Anne Peele
Barbara Hewett
Peggy Story
Nancy Pangus
Doris Bendbrook

SP 021165

Supplemental Material for RDG 467, RDG 480, RDG 507 and RDG 544.

PREFACE

This primer was written as a class project in RDG 467, Spring 1978 and RDG 544, Summer 1979. Many of its creators were Art teachers from other states with many years of teaching experience. Before coming to Arizona and taking the required certification courses in reading, they never considered the role of reading related practices in the area of Art. The activities and philosophy of this primer reflect how reading can be successfully integrated into the Art curriculum to improve the students' vocabulary, comprehension and study skills as they are needed to succeed in Art classes. The ideas and suggested lessons are practical. Most have been classroom tested through the RDG 480 practicum experience. This primer compliments to Fall, 1980 RDG 467/480 syllabus which provides instruction in how to develop the sample lessons and teaching methods described.

The Art teacher doesn't have the extent of responsibility to the reading/study skill development as the academic subject teachers in the high school. But, as some of these skills are necessary to Art, then the Art teacher is responsible for the development of thses. Also, the Art teacher is in a unique place to stimulate the reading habit by encouraging students to read about their favorite artist, sculptor, painter and time period. In the area of Art especially, an analytical, critical, and creative thinker is necessary to evaluate the work of others and to select equipment, technique and style for their own work.

I know the idea of reading/thinking/study skills in an Art class is new to many. Just have an open mind when you read this primer, try out and experiment with these or similar activities. Experience for yourself their effectiveness and value. Since this is a "primer", it is just a "beginning" ..... it is up to you, the reader or the student, to go beyond.

ACKNOWLEDGEMENTS

This primer is a reality because of the creative work of the students and teachers whose name appears on the title page. They relied on selected assignments and activities previously turned in for RDG 467, materials in the Secondary Reading Resource Room, textbooks on reading, and most of all, their own practical knowledge of Art education. I would like to thank Doris Benbrook, Art-Reading Teacher, for her contributions and advice to the group. I would also like to give special thanks to Mrs. Dorolis Wade, secretary to the secondary reading staff, for her excellent typing and proofreading. And to Ms. Doris Bendbrook for additions and revisions in the spring of 1980.

Berta Parrish
Secondary Education-Reading
Arizona State University

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INTRODUCTION

An art teacher in a reading course!! You have to be crazy or you are required to be in it without choice. We know the feeling and emphathize with your attitude thoroughly -- but relax and try to enjoy it -- you probably already are using or are aware of many approaches and skills used in encouraging and teaching reading skills.

The name tags or labels attached to many of your intuitive teaching skills may throw you off balance for a while, but it will allow you an opportunity to confirm or reorganize your convictions about how to teach Art.

Remember, as an art educator, the arts are an end in themselves. You may be developing learning experiences in the art room that encourages reading as a tool to learn more about Art. The more prepared and aware an art teacher can become with the skills of reading, the more effective this teacher will be.

STATEMENT OF PURPOSE

This working notebook has been developed to help Art Teachers in conjunction with a Reading Specialist, in a classroom situation, foster and improve reading skills through the art curriculum.

This is an open-ended notebook with room for additions, deletions, and improvements as art teachers see the needs change.

SKILLS NEEDED IN THE ART AREA

Students should be able . . . . . .

1. General Visual Acuity -- to perceive, recognize and identify colors, shapes, spacial and figure-ground relationships.

2. Tracking -- to move the eye over the subject matter following a predetermined sequence.

3. Scanning -- to move the eye randomly over the subject matter noticingspecial details.

4. Visual Analysis -- to interpret and give meaning to visual symbols, perceiving relationships and making comparisons between visual data.

5. Figure/Ground Differentiation -- to separate objects from background, details from highlights when interpreting pictorial material.

6. Visual Synthesis -- to bring together the individual details, objects, symbols and to give them interpretive meaning.

7. Visual Memory -- to recall the shape, color position or other visual details in the content of a picture after it has been removed from view.

8. Visual Closures -- to fill the spaces between diverse objects, to recognize negative space as a unifing factor and to fill in details from incomplete data.

9. Visual Imagery -- to project from evidence in the available visual data, how something hidden from view in a picture would look if it were visible.

What special language skills should your student possess in order to participate more profitably in art courses?

They should be able to read in order to:

1) To establish a foundation of terms and symbols common in the various phases of art and to be able to recognize and define this basic vocabulary, regardless of the specialized field.

2) To retain factual material and instruction for the purpose of using technique and methods in the classroom.

3) To be able to express either orally or in writing their own feelings about art: Justification and explanation of method and idea in their own work.

4) To be able to make use of instructional aids and materials and supplies in the classroom.

5) To be able to observe, evaluate and interpret finished art, or its critiques and reviews for content method and meaning.

Evaluating the reading abilities, interests and attitudes of the students.

ART INTEREST SHEET

Name _____ Per._____ Grade _____

Birthday_____ Age _____

Home Address _____

Parents Names _____

_____

1. What art classes have you taken before: (In school or private lessons)_____

_____

_____

2. My favorite project to do in art is _____.
3. Name a famous artist that you have heard about._____
4. When I have spare time at home, I like to _____

_____
5. I would like to learn to draw _____
6. Do you have any special art activities that you would like to try this semester in art: If so, what?

_____

_____
7. Do your parents have special talents in art and crafts that they might like to share with this art class?_____

_____
8. My favorite books to read are on the subject or subjects of _____

_____
9. Name the three primary colors and the three secondary colors.

_____
10. In the space indicated below, draw your idea of a "Boramby"

11. What is your main reason for taking this art class?_____

_____
12. I feel good when I'm _____
13. Have you ever thought about a career in the art field?_____

_____

INTEREST SURVEY

Name_____ Grade_____ Hour_____

1. For what reason did you select art as an elective? (Circle the best answer)
   a. I needed an elective and this one looked easy.
   b. I have always been interested in art and wanted to take it.
   c. My friends took it so I thought I would too.
   d. I took it because nothing else was open for me.
   e. I didn't elect it but got it anyway.

2. Do you do some art work out of school? If so, explain.

3. Have you ever toured places of art such as museums, galleries or studios? If so, where_____when_____

4. How long have you been interested in art? (circle)
   a. recently b. several years c. as long as I can remember

5. Has any of your work ever been exhibited outside of schools?
   If so, where_____when_____

6. Have you ever done any art work outside of school?
   where_____

7. What art work that you have done, has given you the most satisfaction?_____
   _____

8. Have you ever taken any art courses before?_____

9. What would you like to do in art class this year? List two minimum. 1)_____
   2) _____

10. What things do you think the teacher should take into consideration when evaluating you?_____

11. Besides doing art projects do you believe that art students should receive additional information concerning the history of art and an understanding of the art of today?
    Yes_____ No_____

12. Name three well known professional artists.
    1)_____2)_____3)_____

13. List the art books that you have read recently._____
    _____

DRAW A PICTURE OF A TREE WITHOUT LEAVES.

DRAW WHATEVER YOU WOULD LIKE TO.

B. Parrish
RDG 467
ASU/1980

PERFORMANCE AREA INVENTORY (PAI)

A PERFORMANCE AREA INVENTORY is similar to a unit pre-test of content knowledge but with a few very important differences. It focuses primarily on the process that will be needed to master the unit, or in other words, the knowledge and skills that will be needed to master the content. There are two parts of a PAI, Part A deals specifically with the cognitive factors involved in the unit. Part B deals solely with the pschomotor factor (skills) involved in the unit. If these factors are assessed prior to the teaching (or better yet, planning) of a unit, then the teacher can develop activities which are 1) appropriate to the current level of knowledge and skills of the students, or 2) appropriate for setting the stage and building on this knowledge to extend the learning to new areas, or 3) individually prescribed to help the student who reveals weaknesses or deficiencies in essential areas.

To be practical, the PAI shouldn't be much longer than 30 questions in Part A and one or two very appropriate tasks for Part B.

DEVELOPING THE QUESTIONS

PART A. This part assesses the cognitive or knowledge base the student is bringing to the unit. It answers the question "How much does he already know about the unit?" This would include knowledge of the following areas:

1. VOCABULARY - (7-15 questions) Each content area has its own language. The vocabulary, or terminology, is very important to understanding the procedures and concepts. Vocabulary questions must include the entire sentence thus providing the context, and perhaps even context clues, for the student.

   In some content areas, symbols are also considered vocabulary terms, such as musical notations in music and referee signals in physical education. In beginning Foreign Language isolated words of common usage should be used.

2. FOLLOWING DIRECTIONS (3 - 4 questions) This skill is essential in every performance area. Questions should deal with procedures and task from the upcoming unit only.

3. SEQUENCE OF STEPS (3 - 4 questions) In order to follow directions and perform selected tasks, the students must be able to listen or read for a sequence of steps. Find out what they already know by asking them to list the steps necessary to perform a sight-reading, throw a pot, or start a basketball game.

4. VARIATIONS (2 - 3 questions if appropriate) Develop questions only if this knowledge is necessary or important to the unit.

5. MATERIALS REQUIRED (3 - 4 questions) Every unit has material that is particular to it. Ask a few questions to ascertain if the students already know what these materials are and how and when to use them.

6. KNOWLEDGE OF THE RULES, REGULATIONS, AND PROCEDURES (4 - 5 questions) Do not use multiple choice or true-false questions, the guessing factor is too large. Short answer questions are the best to ascertain if the students really know the answer. Rules and regulations pertain to physical education, procedure questions pertain to music, art, and possibly home economics and industrial arts.

PART B This part assesses the pschomotor or skill performance base the student is bringing to the unit. It answers the question "How well can they do it now?" This would include 1) determining a task to be performed individually by the students, 2) devising a rating procedure to score their performance. (in terms of beginner/intermediate/advanced or poor/average/good/excellent, etc.) 3) scoring their individual performances, 4) recording their competency level on a class summary form or recap sheet.

ACTIVITY SELECTION

The task(s) selected should be simple exercises, drills, or activities to determine the students' present skill level and to show if the student knows and/or can demonstrate basic principles of the activity. Such as - mixing primary colors to create new colors/shades; sketching to demonstrate principles of perspective, proportions, etc.; drills in throwing, dribbling, shooting, passing, etc, in basketball. Provide as many directions (orally or in writing) as you feel are needed. Remember that this is important.

RATING PROCEDURE

Devise a procedure for rating the quality or competency level of each student. Some teachers prefer to use percentages with 100% as being the best possible performance. Others prefer to categorize by competency level of beginner, intermediate, or advanced. Thus knowing what level of mastery has already been attained by the student others prefer a quality rating of poor, average, good and excellent. Choose whichever rating procedure gives you the information you want and can use for instructional decisions.

SCORING THE INVENTORY

After devising a rating procedure, use this to rate, or score, the performance level (a competency level) of each student as they attempt the selected task. This will probably be done individually, but can be done in small groups.

RECORDING THE DATA

Develop a Class Summary Form like the following page to record the scores of each student. This is valuable in order to review both the cognitive and pschomotor levels of individuals, as well as the entire class. Enter the skills you've chosen across the top. Enter the students' name on the left going down the page. Place a checkmark for questions missed, or incorrect, in the boxes in Part A. Enter the results of your rating for Part B. (The example used percentages.)

READING THE RESULTS

When completed, the Class Summary Form summarizes the cognitive and pschomotor skill level of each student and the class as a whole. If you read across, you discover the strengths (absence of a checkmark) and weaknesses (checkmarked) of each individual. If read vertically you can discover common areas of weakness of the entire class.

By developing, administering, scoring, and recording the results of a Performance Area Inventory you can obtain valuable information about your students in the first days of a new unit. It can save you time and misplaced effort.

Now.....How will you use the information gained?

SAMPLE OF A P. A. I. CLASS SUMMARY FORM

Student names	Understanding Vocabulary					Following Directions					Sequence of Steps					Materials Required					Rules + Regulations + Procedures					Performance in Drills Rated by o/o's				
	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5	1	2	3	4	5

Individual Performance Inventory

Visual Arts

Painting

PART A

Vocabulary

Match the word on the left with its definition on the right, by filling the blank with a number.

1. texture	___ a thin, smooth glossy coating
2. line	___ a thin, continuous mark
3. opaque	___ the grain, or the outside appearance of an object
4. transparent	___ light cannot pass through
5. glaze	___ light and images can pass through

Sequence of Steps

Place a number in front of the sentences, which will place them in the correct sequence.

_____ Block in or lightly sketch idea onto canvas with charcoal or paint.
_____ Collect ideas and or research for a composition or design.
_____ Build stretchers and stretch canvas.
_____ Compose and draw thumbnail sketches.
_____ Prepare the canvas with gesso.

Write a short answer for the following questions.

Purpose

When preparing a canvas for painting what is the reason for using gesso?

Variations

What would be the two different types of waterbase paints?

What is the type of paint which isn't waterbase?

Materials

If you were to gather some materials needed to start a painting, what would a few of them be?

Directions

The teacher has just given you a recipe for a painting mediam. She said you need one part varnish to two parts turpentine, and how to mix them in a small jar. If you are using a 9 oz. jar, how many oz. of turpentine and varnish would you use?

Rules/regulations/standard procedures

In a painting class there aren't too many regulations, or rules. But there are a few things which should be known in order to make it comfortable for your classmates.

Since paint thinner and turpentine are flammable and have toxic vapors, what would be a few of the rules to obey?

PART B

Activity

This assignment must be done on a separate piece of drawing paper, and is due tomorrow.

Draw any organic object and include its surroundings. This can be done in any media you choose, and can be black and white or color. Keep in mind contrast, composition, texture and line.

ANSWER SHEET

VOCABULARY 5, 2, 1, 3, 4

SEQUENCE OF STEPS 5, 1, 3, 2, 4

PURPOSE

You need gesso in order to keep canvas from absorbing paint. Gesso also helps protect the canvas from rotting as the painting ages.

VARIATIONS

Watercolor paints and acrylic paints

Oil paints

MATERIALS

Brushes, paints, canvas, gesso, stretcher-boards, turpentine, paint thinner, ect.

DIRECTIONS

Six ounces turpentine and three ounces varnish.

RULES/REGULATIONS/STANDARD PROCEDURES

Always keep covers on jars which contain flammable materials. Also keep these materials away from extreme heat.

ACTIVITY

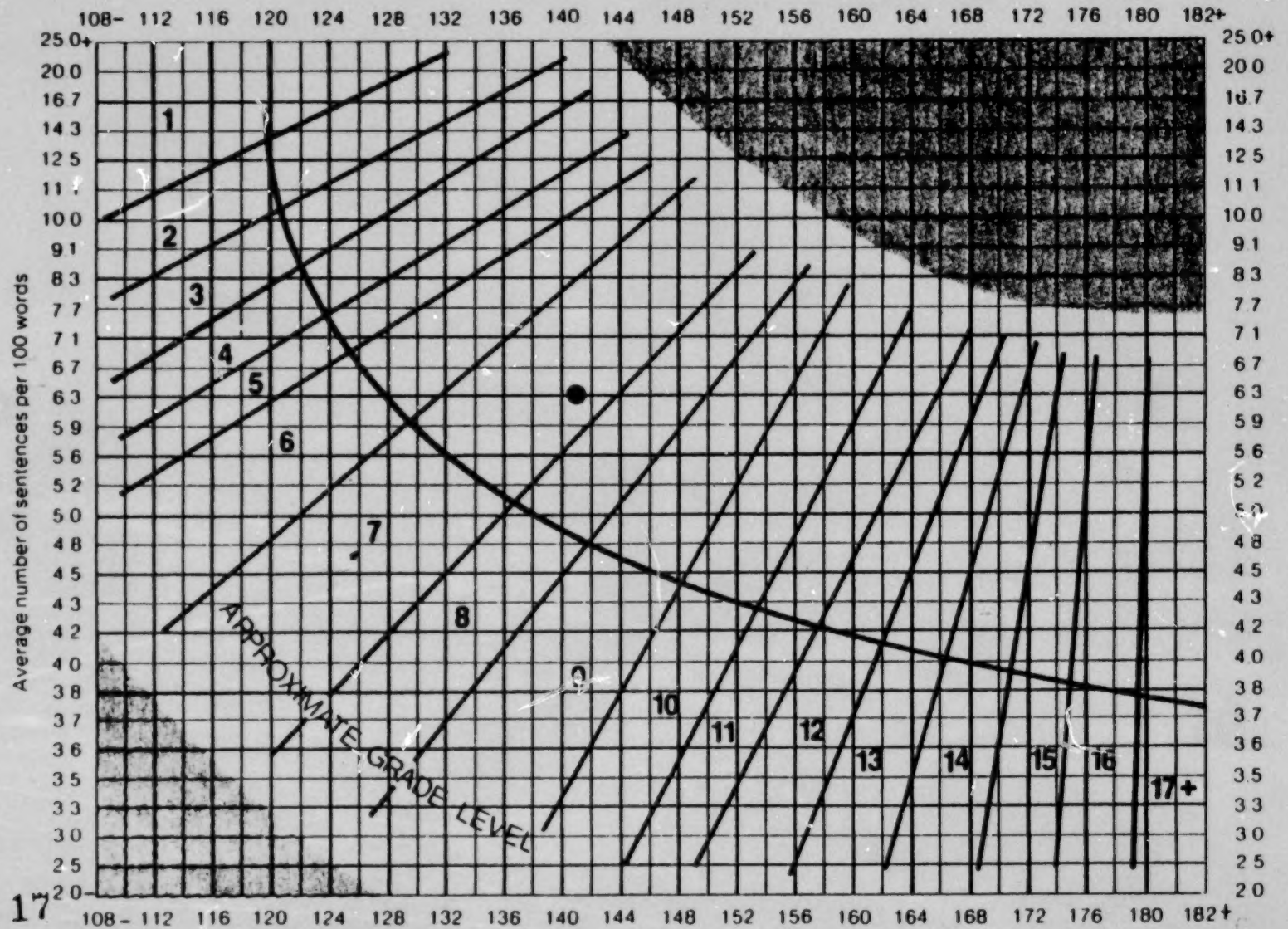
The student is graded on how well he draws and interprets his subject matter. The student should show contrast, composition, line and texture to some degree in the drawing.

Selecting Appropriate Instructional Materials

Figur

GRAPH FOR ESTIMATING READABILITY — EXTENDED

by Edward Fry, Rutgers University Reading Center, New Brunswick, N.J. 08904



17

S.1

18

5-2

Expanded Directions for Working Readability Graph

1. Randomly select three (3) sample passages and count out exactly 100 words each, beginning with the beginning of a sentence. Do count proper nouns, initializations, and numerals.
2. Count the number of sentences in the hundred words, estimating length of the fraction of the last sentence to the nearest one-tenth.
3. Count the total number of syllables in the 100-word passage. If you don't have a hand counter available, an easy way is to simply put a mark above every syllable over one in each word, then when you get to the end of the passage, count the number of marks and add 100. Small calculators can also be used as counters by pushing numeral 1, then push the + sign for each word or syllable when counting.
4. Enter graph with *average* sentence length and *average* number of syllables; plot dot where the two lines intersect. Area where dot is plotted will give you the approximate grade level.
5. If a great deal of variability is found in syllable count or sentence count, putting more samples into the average is desirable.
6. A word is defined as a group of symbols with a space on either side; thus, *Joe*, *IRA*, *1945*, and *&* are each one word.
7. A syllable is defined as a phonetic syllable. Generally, there are as many syllables as vowel sounds. For example, *stopped* is one syllable and *wanted* is two syllables. When counting syllables for numerals and initializations, count one syllable for each symbol. For example, *1945* is four syllables, *IRA* is three syllables, and *&* is one syllable.

Note: This "extended graph" does not outmode or render the earlier (1968) version inoperative or inaccurate; it is an extension. (REPRODUCTION PERMITTED—NO COPYRIGHT)

FRY: ... *Readability Graph*

TEXTBOOK EVALUATION FORM

Evaluator _____ Date _____

Title: _____ Author(s): _____

Publisher: _____ Copyright date: _____

Subject Area: _____ Grade: _____

Readability Level: _____ Formula Used: _____

Textbook Aids and Reading Helps

Please check appropriate column:	Excellent	Good	Fair	Poor	Not Included
1. Preface, Introduction					
2. Table of Contents					
3. Glossary					
4. Subject Index					
5. Unit Prologues					
6. Chapter Prologues					
7. Chapter Summaries					
8. Chapter /Unit Study Questions					
9. Unit Epilogues					
10. Marginal Notes: a. Footnotes					
b. Pronunciation Helps					
c. Illustrative Materials					
d. Abbreviations					
11. List of Supplemental Suggested Readings/References					
12. Illustrative Materials: a. Photographs, Drawings					
b. Charts, Graphs, Diagrams					
c. Maps					
d. Timelines					
e. Tables					
f. Instructions Given on How to Read or Interpret a Through e above					
13. Use of Color for Emphasis					
14. Use of Bold-Face Print for Emphasis					
15. Use of Italics for Emphasis					
16. Short Line, Column-Length Format					
17. Other: (Please specify) a.					
b.					

18. How are new or important terms introduced?

a. _____ List
b. _____ Bold Type
c. _____ Italices
d. _____ Colored Ink
e. _____ Maginal Notes
f. _____ Through Content Only
g. _____ Through Content with Definitions
h. _____ Other:

Criteria for selecting informational books

I. Handling of subject
   A. Interest and clarity of discussion
   B. Truth
      1. Are there errors in facts?
      2. Is discussion objective or subjective?
      3. Omission of essentials?
   C. Organization
      1. Is discussion well organized?
      2. Balance of presentation
   D. Difficulty level
      1. Is discussion too difficult for format?
      2. Level of difficulty for children
      3. Readability level

II. Format (quality of the following)
   A. Illustrations
   B. Maps
   C. Diagrams
   D. Photographs

III. Index (Is it complete and well-done?)
   A. Author credibility (Is the author qualified to write about the subject?)
   B. Locational information
   C. Table of contents

IV. Practical
   A. Attractiveness
   B. Price
   C. Binding

V. Quality of writing

VI. Children's reaction

Reading Teacher, Vol. 31, No. 6, March, 1978, pp. 706-7.

Techniques to improve vocabulary

WORD HISTORY

SUBJECT AREA: Art - Color

GRADE LEVEL: 7 - 9

OBJECTIVE: To develop content vocabulary by associating the printed word with it's history so the student will recall the word meaning when encountered in independent reading. The words to be introduced are; spectrum, magenta and turquoise.

MATERIALS NEEDED: The teacher will need to prepare posters with the words printed on. These might also have a drawing on them to help recall the history of the word later. They will be displayed in the room after the lesson as reminders.

PROCEDURE: Motivation - Begin a brief discussion of UFO's. Are they there or not? Are they real or an image?

Keep the discussion short and lead into the history of "spectrum" as an image of light. As you tell the story hold up the poster with the printed word. If you have a prism and can use sunlight to create a spectrum it would add more interest.

Continue with, "Today we are going to take two colors from the spectrum to work with. One is Magenta. " Go on to tell the story of magenta and then lead into the story of turquiose.

Students will then be asked to mix these colors with water colors as they are not included in the trays and time permitting, create a picture using one or both as the main theme.

EVALUATION: Success of the lesson will be evaluated by the students ability to successfully recall the words meaning in independent reading.

HOW TO CRACK DOWN ON A WORD

1. Always search the context for clues first.

   Through the context you may catch overtones of meaning. As you do so, you may develop a psychological "set" toward the word -- you may "lay the first layer of coment for fixing the term in your vocabulary."

2. Examine the word for familiar parts.

   Take the word apart if you can. It may help to sound it out as best you can. Do you recognize any part? Guess all you can from any part you recognize. "When you do note a familiar section, your gain is usually great. You develop a strong 'set' toward the word."

3. Reach for the dictionairy, if Steps 1 and 2 haven't yielded all the meaning you want.

   Now here is where your vocabulary can improve dramatically. Recall any guess you made from context. Now verify - or reject - your guess. This order of things gives you full benefit of the mental set you created by previously trying to deduce the meaning. "The more correct your guess proves to be, the more likely you are to remember the meaning. Nevertheless, if your guess is ridiculously wrong, you may find yourself less likely to forget the word than if you had not guessed at all."

   As you learn the meaning, try to associate the word with its derivation. The derivation is often rich with unforgettable associations.

4. Record the word, if it is one you wish to collect to word on further, on a word slip or in your vocabulary notebook.

*Phillip B. Shaw, Effective Reading and Learning (New York: Thomas Y. Crowell Company, 1955), pp.290-303.

SPECTRUM -

Sunlight consists of a mixture of light of varying wave lengths which affect our eyes differently so we see the components of the mixture as colors. The different colors are refracted by different amounts. Red refracted least to purple most. This was first noted by the English physicist, Sir Issac Newton, in 1672. Since the colored strip is pure light, it is called a spectrum which is the Latin word for "image" or "apparaition."

MAGENTA -

Magenta is the name of a city in Italy established at the camp site of a Roman general, Maxentius. During the mid nineteenth century, Italy was still divided and struggling for union. Napoleon, being of Italian decent, saw himself as savior of Italy and agreed to help Sardinia. On June 4, 1859, the Franco-Sardinian army met the Austrians at Magenta. The battle was a success, but the blood shed so sickened him he withdrew his troops. Italy fought on to be united and became hostile to France. That same year, French chemists synthesized a new dye that was a purple-red color. They named it magenta in honor of this battle.

TURQUOISE -

In late medieval times Turkey was a giant power to the southeast of Europe. Many products of Asia and Africa, Europeans prized, but could only be obtained by trade routes thru Turkey.

There was a certain blue-green gem of which good samples were mined in Persia. The Europeans, having a "land blocked knowledge" could not see Persia and gave the gem the French term "la pierre turquoise" (the stone of Turkey).

Asimov, Issac. Words from History. Boston: Houghton Mifflin Co. 1968

Asimov, Issac. Words of Science. Boston: Houghton Mifflin Co. 1959

D Content: Art
Level: Junior High

Lesson Plan
Vocabulary Skills

Activity: Art Terms with Other Meanings

Purpose: To demonstrate the multiplicity of meanings for common art terms. To familiarize the learner with the artist's definition.

Materials: dittoed copies of word list, dictionaries, pencils, paper

Process: The teacher writes the word "pot" on the board and encourages the students to verbalize as many meanings for the word as possible. The motivation precedes the distributing of the dittoed copy. (See attached page). The students have 15 minutes to complete the paper. Discussion should follow as some students may not have been able to complete all the definitions.

Evaluation: Learners are to work in groups of 4. Their task is to compile a list of 5 art terms (not listed on the previous exercise) with multiple meanings. They are to use the format that was presented on the ditto. They may use dictionaries. The project is to be turned in by the end of the period.

Adjustments: The teacher could use an overhead projector with a copy of the words with multiple meanings. The students could work together to choose the correct answers.

The project of finding new words with multiple meanings could be a homework assignment.

NAME_____ DATE_____

CLASS_____ TEACHER_____

ART TERMS WITH OTHER MEANINGS

Many terms used by artists are words that have other meanings as well. For example, when a potter speaks of china, he is referring to a type of porcelain, but when the Secretary of State uses the term, he is talking about a country in Asia. In the left column below are the non-art definitions of fifteen words; at the right are the art-related definitions of the same words. Identify the words and write them in the blanks at the left. They will all be in alphabetical order when you are through.

_____ 1.	A thicket of shrubs or bushes.	A device with bristles and a handle.
_____ 2.	To tame a bronco; to go bankrupt	A piece of sculpture consisting of a head, neck, and shoulders.
_____ 3.	Selecting a group of actors for a play	Making pottery by pouring liquid clay into plaster molds
_____ 4.	A small, round, shiny object that children play with	Type of stone from which statues are carved
_____ 5.	A cushion used by wrestlers	A paper border which serves as a frame for a picture
_____ 6.	One who conducts seances	The particular substance which an artist is using - oil paint, water-color, etc.
_____ 7.	A type of fungus growth, often green in color	A form into which liquid substances are poured for shaping
_____ 8.	A spotted horse or pony	Pigment mixed with a base
_____ 9.	An airship	A flat surface
_____ 10.	A small piece of paper	Liquid clay
_____ 11.	One of the two main elements of a sentence	The topic of a painting
_____ 12.	A part of the hand	A small sketch made by the artist before starting a painting
_____ 13.	A bicuspid, molar, etc.	The surface texture of paper or canvas
_____ 14.	The price put on an object	The relative lightness or darkness of colors
_____ 15.	To clean something with soap and water	A thin mixture of color and water to produce broad, pale, sweeping motions on the paper

TALK-THROUGH METHOD *

(Vocabulary Building Strategy)

What is it?

Talk-through is a method of vocabulary building which utilizes the student's own experiences and ideas to discover word meaning in context.

When do I use it?

Talk-through is an informal method which lends itself easily to the normal classroom situation. Because it is basically a questioning strategy, it can be used spontaneously.

How do I use it?

The talk-through method stresses the presentation of the word in context. The teacher presents the word to the students in a sentence. (Preferably one from the material or text being used) By way of discussion, the teacher helps the students pick knowledge from the sentence and their own experiences which helps them discover the meaning of the word. This method helps the students develop the habit of trying to figure out the meaning of words from context clues.

An Example of Talk-Through

Art

How might an art teacher use Talk-Through to discover what students already know about what might seem to be an unknown word to them? The word aquarelle lends itself well to Talk-Through.

Aquarelle describes transparent painting where the white of the paper furnishes the light.

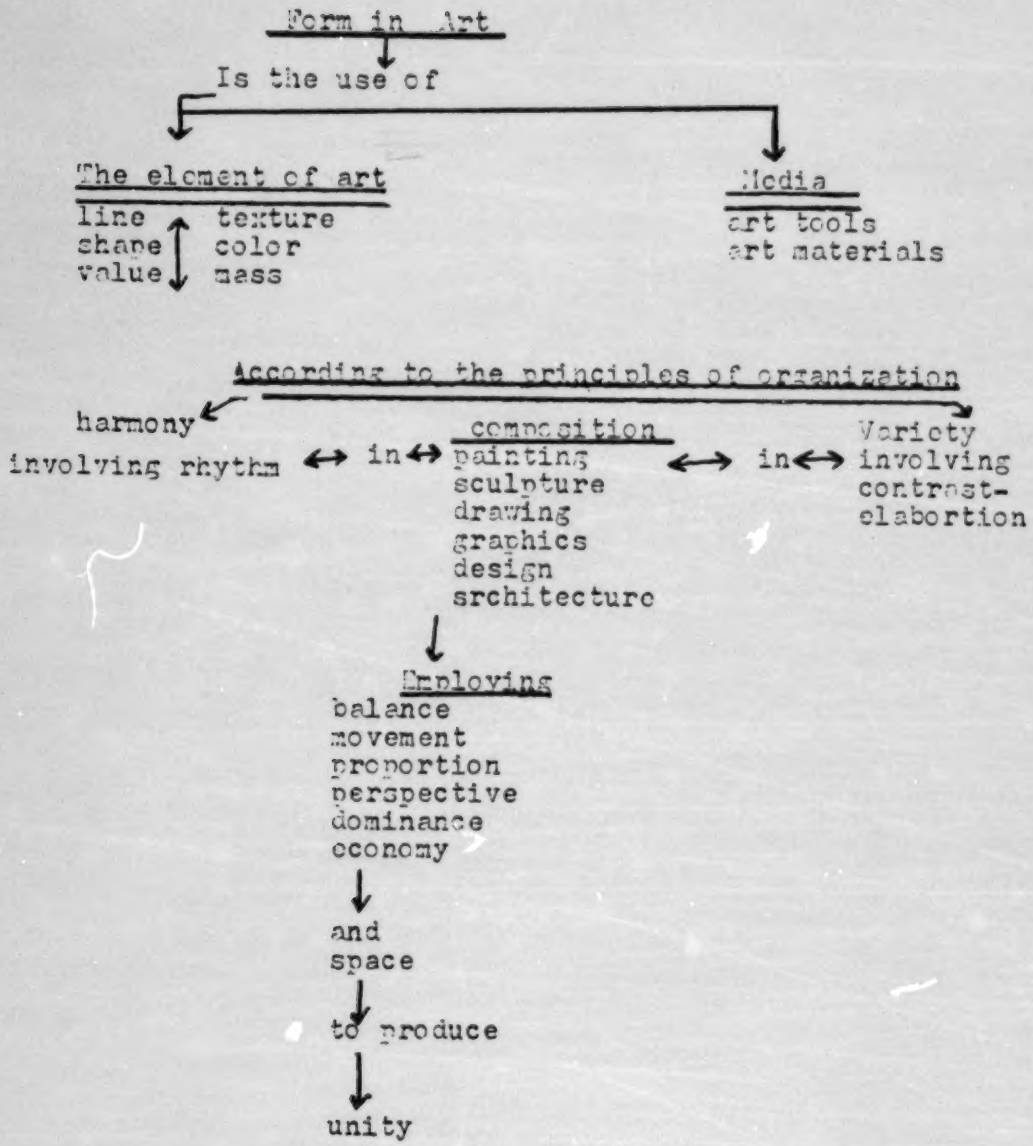
How can the teacher help students remember that aquarelle means water color? By eliciting from them what they already know about.

1. Aquarius - sigh of the Zodiac - water bearer
2. aquaplane
3. aquarium
4. aqualung - scuba diving

When students have a mind set on the association between aqua and water, the art teacher would get closure by taking their attention back to the sentence and the word aquarelle.

* Piercey, Dorothy, Reading Activities in Content Areas. Boston: Allyn & Bacon, 1976, pp 6-10

Doris Bendbrook



EXAMPLE OF A STRUCTURED OVERVIEW

Be as creative and versatile as possible when developing the schema. Throughout the semester use different designs, flow diagrams, pictures, charts, posters, and colors to achieve an attention getting atmosphere in the class.

WORD STRUCTURE

These common prefixes in Art can be taught and reviewed directly or through vocabulary games.

Prefix	Meaning	Provided example	Your example
ab	away	abstract	
ana	again	analysis	
archi	beginning	architecture	
beau	good	beauty	
bi	having two	bicolored	
bi	having two	bilatural	
com	in conjuction	compare	
dis	not	disorganized	
en	make into	enlarge	
meta	behind	metaphysics	
multi	many	multi-images	
multi	many	multi-angular	
multi	many	multiforms	
multi	many	multi-hued	
multi	many	multi-pointed	
mono	one	monoprint	
mono	one	monotint	
non	negative	non-harmonious	
poly	multi	polyangular	
pre	before	preception	
pseudo	false	pseudo-Gothic	
re	a new	redraw	
re	a new	renaissance	
semi	half	semi-ellipse	
tri	three	triangular	
tri	three	trilineal	
un	not	unappeabable	
un	not	uneven	
un	not	unequal	
uni	one	unicolor	
uni	one	uniform	
inter	between	interconnect	
inter	between	interwoven	
inter	between	interplay	
kine	movement	kinetic	

NAME _____ DATE _____

CLASS _____ TEACHER _____

COLOR

Each of the statements below expresses an important fact about colors. Write the name of each missing color in the blanks at the right. (Start in the first space and leave blank all the spaces you do not need to complete the name of the color.) If you do it correctly, the letters in the marked vertical column will spell something related to this quiz.

1. Blue, yellow, and _____ are called "primary" colors because they are the basic colors from which all the others are obtained.
2. White, black, and _____ are the neutral colors.
3. To make a shade of a certain color, you add black to it; to make a tint, you add _____.
4. Red and _____ are considered complementary colors because they are opposite each other on the color wheel.
5. The cool colors (purple, green, and _____) tend to make objects recede and appear smaller, while the warm hues make objects appear nearer and larger.
6. A mixture of red and yellow will give you _____, a secondary ordinary color, along with purple (made by mixing red and blue) and green (made by mixing yellow and blue).
7. A combination of shades of green, yellow-green, and _____ would form an inalogous color scheme (also referred to as a "related" or "adjacent" color scheme, because these colors are next to each other on the color wheel).

By his way of combining and relating the qualities described above, the artist makes his work unique and individual- gives it a special characteristic that marks it as his own. This is what we mean when we speak of an artists style. As we have seen, to discuss style intelligently requires exact knowledge and skillful choice of words.

Exercise 1: Sample

After each key word group, ten descriptive adjectives are listed. See if you can add five more to each list.

warm, rich, full, color: brilliant, sumptuous, vibrant, riotous kaleidoscopic, radiant, lustrous, lavish, flamboyant, shining.

soft, cool, subdued color; muted, sombre, pastel, delicate, irridescent, subtle, exquisite, opalescent, shimmering, livid.

line: continuous, crisp, decisive, surging, oblique, inimitable, sinuous, capricious, undulating, masterful

shape: fundamental, globular, phantom, original, symmetrical, basic, distorted, molded, twisted, uncluttered

texture: grainy, muddy, supple, fleecy, pliant, springy, porous, polished, sculptured, flawless

WORDS USED IN THE ARTS

ART TERMS YOU MEET DAILY

You need not be an artist in order to appreciate the examples of art that you see every day. You encounter them not only when you go to an art gallery to look at paintings or sculpture, but also when you buy clothing, select furnishings for your home, or purchase a gift. If you are to understand the terms that name the materials used in making art objects, those that describe the processes of their creation, and those that express the ideas underlying them, you will need to become acquainted with such commonly used and meaningful words as color, texture, and balance. You will also want to know the names of the more important art forms- for example, painting, sculpture, graphics, ceramics, - and the terms related to the organization and modes of the expression of art objects: design, form structure. The visual arts are part of your everyday environment, you should learn to discuss them confidently and accurately.

Some words are common to all the arts, but their connations vary with their specific applications. For example, you know the word color: but what do you know about color other than that each color has a standard name- blue, red, green, brown- or some name that may change with the seasons style- coral, skipper blue, spice? The names of colors such as these are called hues. Also, you might speak of the red-orange hue of bittersweet berries, or the red-violet hue of neon lights.

Another important quality of color is value, that is its degree of lightness or darkness. Thus you might, praise a photograph for its contrasted or blended values of light and shade, or adversely critize a fabric because of the monotonous similarity of its color value.

A third quality- or dimension- of color is intensity, by which is meant its brightness or dullness. You are talking of relative intensity when you say that a fire hydrant is bright red, or that the ocean is of a soft gray-green tone. This word tone embraces all three color qualities: hue, value, and intensity.

There are two familiar words which apply both to music and to the visual arts: harmony, meaning the unity achieved through the relationship of consistent sounds, colors, or structural elements, and rhythm, meaning the continuity of movement achieved through the measured recurrance and developing patterns of sound, color, or structural elements. Harmony and rhythm are usually found together. You may be pleased by the harmony and rhythm of the line in a piece of sculpture or an automobile; of shape, in a bit of pottery or an article of furniture; of color, in a dress or painting.

Two closely related qualities are porportion, the comparative relationship of quantities or degree, and balance, the equilibrium of the parts of a design. You are concerned with the proportion when you choose a davenport to fit a particular space in a room or when you select the accessories for your basic dress. You give thought to balance when you arrange a bouquet; you must decide whether to arrange its parts informally in asymmetric balance or formally in symmetric balance. As in a child's seesaw, opposed equal weights are symmetrical, opposed unequal weights are asymmetrical. But in both cases there is balance.

pseudo	mono	un	uni
multi	non	tri	bi
archi	meta	re	com
inter	dis	pre	en
semi	beau	poly	Kine

ACTIVITY I

Directions:

1. Roll Die
2. Draw card
3. Give an example of a word with the prefix on the card.
4. If the word is correct move the number of spaces on the die. If the word is not correct the next player takes his turn.

HINT: Use your prefix booklet and the dictionary if you are not sure about a word.

CARDS:

NAME_____ DATE_____

CLASS_____ TEACHER _____

ELEMENTS OF A PICTURE OR DESIGN

When artists paint a picture, or a design, they must consider a number of different factors. For example, they must consider the lightness and darkness of various areas of the picture. (In art, this is referred to as "value," and the word value is one that you will find in the diagram below.) You will also find fifteen other things artists must keep in mind. These are scattered throughout the diagram and run in all directions -- forward, backward, horizontally, vertically, and diagonally. As you find each item, circle it in the diagram and then write it in one of the spaces under the diagram. Time yourself to see how long it takes to find all fifteen.

P E R S P E C T I V E L M O K C

E V L S M H T Y H R Q R Z H V O

C N B P L N C E V M O O D A R N

N U K A L P A D X F V U N R L T

A N F C O L O R L T T H E M E R

L I N E S K P V A L U E M O S A

A T V E M P H A S I S R B N J S

B Y P R O P O R T I O N E Y A T

1. _____ 6. _____ 11. _____

2. _____ 7. _____ 12. _____

3. _____ 8. _____ 13. _____

4. _____ 9. _____ 14. _____

5. _____ 10. _____ 15. _____

ACTIVITY II

Directions:

1. Take a playing card
2. The caller will call out a prefix meaning.
3. If you have that prefix on your card mark it off.
4. To win you must have 5 in a row (across, down, or diagonally)
5. Your prefix booklet can be used to check answers.

pseudo	non	pre	dis	re	uni	mono	en	uni	ab	pseudo	un	re	com	Pre
ana	uni	meta	ab	tri	archi	inter	beau	dis	com	meta	semi	tri	multi	re
[illegible]er	en	semi	multi	mono	ab	dis	Kine	mono	en	ana	bi	mono	non	Kine
Kine	ana	mono	com	en	pseudo	re	multi	bi	pre	archi	dis	en	ab	semi
beau	bi	en	uni	meta	non	tri	pre	uni	semi	non	en	mono	inter	multi
pre	arch	dis	archi	ab	en	com	un	Kine	pre	inter	poly	com	meta	dis
un	re	tri	poly	bi	inter	ana	semi	re	tri	multi	beau	archi	un	pre
meta	re	ana	tri	com	dis	en	uni	pre	inter	mono	uni	re	ab	en
beau	uni	Kine	un	multi	non	re	semi	un	dis	poly	mono	uni	com	inter
pseudo	com	re	ab	pre	bi	ab	poly	re	bi	multi	tri	archi	dis	poly
multi	un	dis	meta	semi	en	inter	mono	bi	en	beau	semi	dis	pseudo	non
archi	mono	poly	non	tri	uni	pre	ana	archi	Kine	meta	pre	non	inter	tri
[illegible]ter	bi	en	archi	dis	pseudo	Kine	com	non	archi	pseudo	poly	en	com	kine
poly	semi	re	ana	un	pre	uni	non	tri	beau	dis	uni	pre	poly	re

BUDDY VOCABULARY CARDS

The buddy approach to vocabulary card study has several unique features:

1. Learning takes place on both sides of the card. The student is learning his own words, and the buddy, from exposure to side two, learns incidentally as he role-plays instructor.

2. "Dumb bunny" stigma is removed. Every student in a class(teacher too) finds some words that are unknown to him. When a bright student, for example, is paired with an average student, the latter's self-concept gets a boost. "The smartest student in the class has vocabulary cards too. So I guess I'm not so dumb."

3. Peers can use methods and techniques with each other that would be inappropriate for a teacher to use. For example, peers can get by with expressing exasperation that a teacher would suppress. "Come on, lunkhead, this is the third time in a row you've missed the same word."

4. Buddies learn to deal with each other as human beings as they interact.

5. Teacher demonstrates that vocabulary building is a life-long activity, that no one is exempt from bete noires that block comprehension.

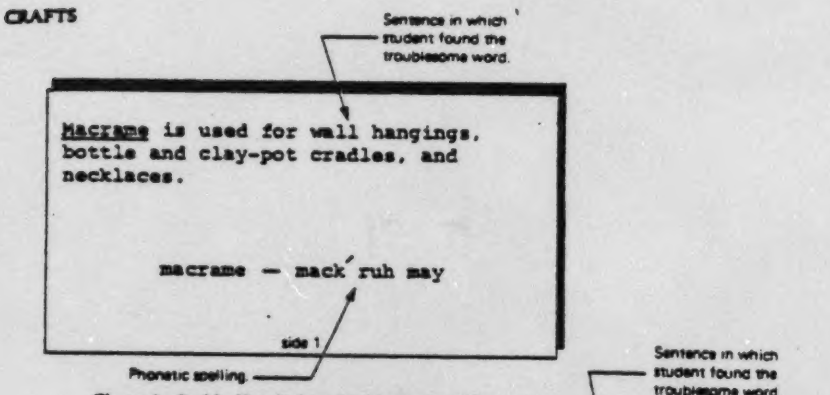

CRAFTS
Sentence in which student found the troublesome word.
Macrame is used for wall hangings, bottle and clay-pot cradles, and necklaces.
macrame — mack´ ruh may
side 1
Phonetic spelling

Figure 4. *Buddy Vocabulary Card in Crafts. Side 1*

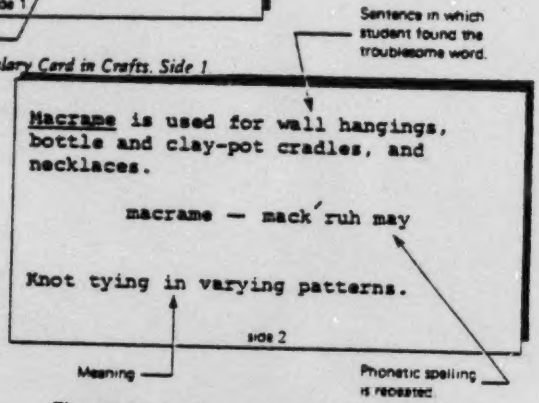

Sentence in which student found the troublesome word.
Macrame is used for wall hangings, bottle and clay-pot cradles, and necklaces.
macrame — mack´ ruh may
Knot tying in varying patterns.
side 2
Meaning
Phonetic spelling is repeated

Figure 5. *Buddy Vocabulary Card in Crafts. Side 2.*

Techniques to improve comprehension

B. Parrish
ASU/1977

TASK ANALYSIS

TASK ANALYSIS: A self-preparation exercise for teachers to be done BEFORE a reading assignment is given. It helps the teacher plan activities to facilitate the understanding of the major concepts, words, and processes needed for the assignment.

HOW????????

STEP 1. Identify the major concepts of the chapter or assignment. These concepts are those ideas that you want your brightest students to know.

STEP 2: Identify the key vocabulary words. These are the specialized and technical vocabulary words that carry the meaning of the major concepts or the words that are necessary to the understanding of the activity.

STEP 3: Identify the processes and/or skills that need to be applied in the assignment. These could be listening, observing, following directions, following a sequence, interpreting charts, pictorial matters, and any of the various comprehension skills and study skills.

STEP 4: Set priorities of the major concepts. Label them thus:

MI (Most Important) - Those concepts which all students should be able to understand and learn

I (Important) - Those concepts which most of the students should be able to understand and learn

LI (Least Important - Those concepts expected of the brightest students to understand and learn

TASK ANALYSIS OF COLOR THEORY UNIT

I. MAJOR CONCEPTS:

1. Color is light waves that vibrate at different speeds
2. Black is the absence of all color
3. White is the presence of all color
4. Hue is the color name
5. Colors can be ordered on a color wheel to show relationships (such as complementary, analogous colors)
6. Certain colors are primary and others are secondary
7. Shades and tints are produced by adding black and white respectively
8. Colors have harmonous and disharmonous relationships
9. Colors have psychological affects

II. KEY VOCABULARY:

1. Hue
2. Tint
3. Shade
4. Primary Colors
5. Secondary Colors
6. Complementary Colors
7. Analogous Colors
8. Warm Colors
9. Cool Colors
10. Value

III. PRIORITY OF CONCEPTS:

1. Understanding of a color wheel
2. What Hue means
3. Understand and name primary and secondary colors
4. Understand what tints and shades look like and how to produce them

IV. PROCESSES AND SKILLS:

1. Given the three primary colors, red, yellow and blue, students will be able to make a color wheel by mixing primary colors to bet secondary colors
2. Using black and white, students will produce shades and tints of primary and secondary colors, each having the same value
3. Students will play the "HUE, TINT and SHADE" game to train eye to see subtle differences
4. Students will choose one physical property of color and work with that phenomenon in a painting- mixing all their own values.

Doris Bendbrook
ASU/1980

THE DIRECTED LESSON

A lesson plan which adequately prepares and develops students comprehension of information is called a Directed Lesson. It structures a class lesson to ensure maximum understanding and retention of all students. There are three variations of the Directed Lesson. Depending on the major mode of information to be transmitted, the lesson is labeled a Directed Reading Lesson (DRL) such as in an Art Histroy class; a Directed Veiwing Lesson (DVL) as in an Activities class, Studio Art class, or veiwing a demonstration; and a Directed Listening Lesson (DLL) as in a Music or Band class.

The rationale for the development of the Directed Lesson came from the principles of learning theory. The following principles are especially related to planning the activities within a Directed Lesson:

Students must have a purpose and motivation to learn.
Learning must have meaning for the learners
A background of experience and knowledge is necessary for learning
The learner must be active in his/her learning
Learning requires the forming of habits
Much learning is by association
Learning requires practice
Students learn at different rates and in different modes
Learning is more effective if the learner knows the reason for what he/she is learning

The Directed Lesson consists of five essential phases. With its variations of the DRL,DVL,DLL it is applicable to every area of art. An outline of the procedure is presented:

I. Preparation for Directed Reading, Viewing, or Lessoning
   A. Motivating student (teaching tool)
   B. Previewing material (teaching tool)
   C. Introduction of key vocabulary in the form of a Structured Overview (student tool)
   D. Establishing purpose for the assignment

II. Student reads/ views/ listens (student tool) can be presented in the form of SQ3R.

III. Comprehension check and or development
   A. Major concepts, known as Task Analysis (teacher tool)
   B. Key vocabulary, part of Task Analysis
   C. Processes or skills, also known as Study Guide or Process Study Guide for activity oriented classes.

IV. Reread/ reviewing/ relistening/ practice

V. Follow-up (Application of learning- Extension)

Doris Bendbrook

QUESTION STRATEGIES

Very often classroom discussions drag and teachers fail to elicit desired information because they are unable to frame questions to accomplished these ends. Too often the answers gained are merely variations of, if not explicitly, "yes" or "no" Certain types of questions will usually stimulate a stydent to reveal more of herself and her experience or knowledge. Thus the type of question asked is important to the end, or the knowledged response from the student. These "types" of questions are broken up in many ways by different authors . This system comes from Bloom's Taxonomy of Educational Objectives, Examples developed, which are applicable to art;

The levels are:

1. Knowledge

A knowledge question requires only that the student recall or recognize specific facts, trends, generalizations, etc. Example: What year was Van Gogh's Sunflowers painted in?

2. Comprehension

Questions at this level ask the student to show an understanding of what is communicated and to make use of the materials or ideas. Comprehension questions involve an interpretation of data, a summarization, an example, or a translation. Example: Why is Monet labled an Impressionist?

3. Application

This type of question requires a step beyond comprehension in requiring the student to select and use the proper abstraction for a given situation. The abstraction may be a general idea, method, theory, or rule of procedure. Example; According to Janson's book The History of Art, why were the Impressionists deemed the Impressionists?

4. Analysis

Analysis questions emphasize the breakdown of materials into its logical elements, the discovery of relationships, and how the parts organized. Example: What was the underlying motive for the emergence of the Impressionists?

5. Synthesis

This type of question involves the pulling together of various elements from many sources to form a whole. The product should be structured or patterned not clearly there before. Example: Can you personally draw some simularities between the Impressionists that have been previously discussed?

6. Evaluation

Evaluation questions ask the student to make judgements about the value of materials, ideas, methods, etc. It is involved with the use of criteria or standards which may be determined by the students or given to him in the question. It should be noted that much of evaluation is really opinion giving only if critical thinking is needed. Example; Do you think the information given in Janson's book The History of Art , is accurate?

Doris Bendbrook

Questioning Strategies and Levels of Thinking Comprehension

1. The Definition (example.... terms) LITERAL
   a. What is a mural?
   b. Define American Scene Painting.
   c. Explain W.P.A.
2. The personal Experience Question CREATIVE
   a. Have you ever had the opportunity to get paid for your artistic ability?
   b. Have you ever seen a mural painting? By whom? Where?
3. The Review Question INTERPRETIVE
   a. Discuss the importance of the W.P.A.
   b. Discuss who worked for the W.P.A.
   c. What have you learned to this point about mural painting ?
4. Convergent Questions - LITERAL
   a. In which way did Americans influence murals differ from the Mexican influence murals?
   b. How would you go about finding the steps to create a mural painting?
5. Divergent Questions CRITICAL
   a. What would hsve happened to American Art if there had been no W.P.A.?
   b. What would you suggest in these times to keep struggling artists on their feet?
6. Value Question CREATIVE
   a. What do you think about the painting of the murals done during that time?
   b. How do yuo feel about what the W,P.A did for art in America?

BIBLIOGRAPHY OF QUESTIONING TECHNIQUES

American Art Since 1900, Barbara Rose.... for the art material used in questions. pg.103-106

A Behavioral Approach to Teaching , Baird, Belt, Holder, Webb. William C. Brown Comp. Pub., 1969 Asking question, pg. 171

Teacher Talk: The Knack of Asking Questions, Richard Servey. Fearon Pub, 1974, pg. 8

Doris Bendbrook

Example of Comprehension Study Guide using painting and poetry as a complement.

MUSEE DES BEAUX ARTS

About suffering they were never wrong,
The old masters: how they understood
Its human position; how it takes place
While someone else is eating or opening a window or just
walking dully along:
How, when the aged are reverently, passionately waiting
For the miraculous birth, there always must be
Children who did not specially want it to happen, skating
On a pond at the edge of the woods:
They never forgot
That even the dreadful martydom must run its course
Anyhow in a corner, some untidy spot
Where the dogs go on their doggy life and the torturer's
horse
Scratches its innocent behind on a tree.

In Brueghel's ICARUS, for instance: how everything turns
away
Quite leisurely from the disaster; the ploughman may
Have heard the splash, the forsaken cry,
But for him it was not an important failure: the sun shone
As it had on the white legs disappearing into the green
Water; and the expensive delicate ship that must have seen
Something amazing, a boy falling out of the sky
Had somewhere to get to and sailed calmly on.

Poem to be read as students view BRUEGHEL'S painting Icarus, guided questions for Musee Des Beaux Arts could be in the form of class discussion or research work.

Doris Bendbrook

Guided Questions for Musee Des Beaux Arts

1. Explain the title of the poem.
2. Who are the old masters referring to in the second line?
   Who is Brueghel?
   What is the mythological story of ICARUS?
   Before you do any research on Buegel and ICARUS, what art form would you assume- from the last image of the poem is referred to?
3. Analyze the diction and imagery of the poem. Is it appropriate?
   In what ways might "doggy life" and "innocent Behind"- images that seem unpoetic- be fitting here?
4. What is the "it" referring to twice in the third line?
   Does this work take on more meanings as the poem progresses?
   What is the importance of the fact that "it" takes place "while someone else is eating or opening a window or just walking dully along?
5. Explain " miraculous birth" Why was the image stated in these terms?
6. In what way, and for what purpose, does Auden contrast the aged with children?
7. Explain the image of the "torturer"s horse."
8. How does the description of Brueghels ICARUS cincide with the previous images in this poem, and how does it finally reveal the theme?

poem from;The COLLECTION OF AUDEN, Random House, Inc.

Directed Reading / Viewing Activity

The reading activity is taken from the textbook, Art - Search and Self-Discovery by James A. Schinneller. Chapter 4 - "Contemporary Architecture: New Methods of Enclosing Space".

Grade Level: High school advanced drawing class. Many students in the class are also taking mechanical drawing.

Purpose for Reading: To help students think about and understand different styles, structures and purpose of home and office buildings. Also, to acquaint students with well known architects who brought about new inovations in building structures.

I. Introduction - motivation

A. Display pictures around the art room of different styles of present day home and office buildings. Include words.

B. Display blueprints and tools of the architect on the bulletin boards.

II. Preparation to Read

A. Ask students what they know about form and functions of present day home and office structures. This helps student and teacher know what kinds of knowledge is known about the subject before the directing reading lesson is absorbed.

B. Have students look through the assigned chapter and make comments on the pictures about architecture that they see. Also, talk about the displays in the room.

C. Hand out vocabulary study guide on the terms and architect names the students will need to know and understand as related in the chapter.
Terms: urban, rural, prefabrication, precut, organic, flying buttress, contour, cantilever, contemporary, functional, Luis H. Sullivan, Frank Lloyd Wright,

Le Corbusia, Walter Gropius, Mies van der Rohe.

III Directed Reading

A. Have students read chapter 4 as a home assignment. This should be completed for the next class period.

B. Stress the importance of reading the chapter so everyone will be able to join in on the discussion and questions.

IV Check for Understanding of Material

A. Discuss with class the material read. Go over terms and architect names. Ask some literal level questions, such as "Who is considered the father of contemporary American architecture?" Then lead the students on to deeper level thinking with a question such as, "Contrast the international and the organic designer".

B. Give a short written check on the understanding of the vocabulary terms.

V Re-Reading of Material

A. Have students together in groups of two or three.

B. Pass out question sheet to each student in the groups. Questions are on different levels to meet needs of all the students. Questions are used as reinforcement for the chapter material. (See questions on attached sheet)

C. Have students silently re-read materials in the chapter to find the answers to the questions. Some answers come right from the text and some will require personal reactions.

VI Developing Comprehension

A. Discuss answers to questions.

B. Have students indicate to the rest of class, where in the

text the answers were found.

C. Have students keep vocabulary and questions in their art notebooks.

VII Follow-Up and Enrichment

A. Plan a field trip to Frank Lloyd Wright's home and studio, Taliesin West in Scottsdale. Arrange a guided tour. Also, on the some day, plan to visit some model homes on a tract site. Have students compare and contrast the styles, functions and price range.

B. Have students plan a home of their own choice from the elements of building studied in this chapter. Work up a detailed floor plan of one room and one elevation view.

C. Plan for an architect to come visit the class and present a program and have discussion with class.

QUESTIONS

1. What is a very direct and economical means of building? (literal)
2. Why is a large roof overhang desirable to many home builders? (literal)
3. Explain the advantages of steel in building large buildings. (interpretive)
4. On page 96 of your text, explain the types of architectural forms used in the pictures #133 and # 134. (interpretive)
5. The family's needs in building a home are of prime importance to the architect. Can you explain how the architect copes with this problem? (critical)
6. Do you think public buildings and houses will assume new forms in the coming decades? If so, what type of solutions do you guess lie ahead? (critical)
7. How would you feel if you were fortunate enough to live in a home built by Frank Lloyd Wright? (creative)
8. Considering both the international and the organic styles, which point of view do you favor most? Why? (creative)
9. List the beliefs of the organic architects. (literal)
10. How can houses be related to their enviroment? (literal)

Doris Bendbrook

WHAT IS CRITICAL READING?

Critical reading as well as critical seeing involves an analytical inquiring approach which leads to an evaluation of the material read or seen. It usually requires the reader or seer to make judgments of truth or worth of what is read or seen, measured against some standard or criterion. Critical reading and seeing includes the ability to separate fact from opinion, to recognize propaganda techniques, to compare different sources of information, to recognize omissions of necessary data, to draw inferences not explicitly stated in the data, and to identify the author's background and purpose.

The critical reading and seeing skills required for literacy criticism and visual criticism are only slightly varied. In the print media the student must be able to evaluate the plot and theme, assess the characterization, and form an analysis of style. In short the critical reader evaluates both the ideas presented and the manner of their presentation. The critical viewer must be able to find differences in style and form, manner of expression, specific character of certain forms of art, distinguish intent of the artist from the visual impact, evaluate the presentation of the art form objectively.

The Arts

The newspaper can also be used in music and art to develop awareness of their importance in our society. The paper can be used to illustrate current and future trends in the arts as well as encouraging awareness of its historical and regional background.

The entertainment pages of the paper have many art features, theater and movie features. From these pages, you can use the following activities with your class.

Art

Discuss art personalities in the news. Be alert for feature articles.

Keep an art bulletin board. Use such topics as: Announcements of art displays; Prints of famous art works; Feature story of an artist; Printing styles exhibited in newspaper banners.

Keep a file of clippings and pictures of such subjects as: Art designs in history - Early man, Indian, Medieval banners, and Period costumes; holidays, figures, landscapes, street scenes, buildings (designs of doorways), airplanes, flowers, fashion designs, and antiques. These may be mounted for scrapbooks or used for display purposes.

Keep an art vocabulary of words found in the news, such as: masterpiece, illustration, exhibition, media, inspiration, design and balance.

Collect and study photographs and illustrations. Discuss: perspective, balance, shading, center of interest, proportion, and use of color.

Use newspapers as an inspiration for original compositions, pictures, mosaics, papier mache, and puppets.

Choose a news story to illustrate.

Study the figures from the sports section. Note the position of the legs when playing ball, running, or jumping.

Study comics and cartoons. Note how much meaning is given by the facial expressions. Practice sketching a face showing surprise, sadness, and other expressions.

Note the style and spacing of banners, decks, and masterheads of papers.

Collect pictures to illustrate: figures in action, fashion designs, geometric forms and designs, flower arrangements, landscaping ideas, birds, animals, and insects. Keep these on file to aid you in imagining how each looks in your own illustration.

Make puppets of people in the news. Any number of materials may be used in fashioning the puppet head - socks, cardboard, styrofoam, papier mache.

Display materials which appear in the newspaper at special seasons of the year, such as: Christmas Cards, Christmas doorway decorations, Easter egg decorations, Fall harvest, Winter scenes and Spring flowers.

Make a study of the lines in pictures of houses and architectural drawings.

Study cartoon styles and symbols. Make your own cartoon illustrating a bit of news.

Study the photographs in your local paper. Learn something of the importance of photography in the news. Learn how the photographs in your local paper are rated by other newspapers.

Using cut-outs from ads, make a layout for an ad of your own. Consider: attention arouser, pleasing balance, and pleasing colors.

Study different styles of types and how they are used in news and advertisements. Individuality can be gained by the style of type used.

Study the style of banners used by different papers.

Develop materials for graphic illustrations, such as:

<u>comparison</u> of number of boys and girls born on a certain day

<u>comparison</u> of ages of couples to whom marriage licenses were issued.

from NEWSPAPER IN THE CLASSROOM, Westchester Rockland Newspapers.

Techniques to improve study skills

TECHNIQUES TO IMPROVE STUDY SKILLS

I. Use of Visual Aids

A. overhead projector

B. films, filmstrips, slides

II. Handouts

A. copies of newspaper and magazine articles

B. vocabulary words

C. student notebook kept

III. Demonstrations and Classroom Labels

A. techniques of wheel throwing, painting, etc.

B. labels on tools, bulletin boards, cabinets.
* toxic, danger, flamable etc.

IV. Individual or Class Projects

A. "How To" books

B. express in writing the purpose of the work done

C. inquiry of references to improve reading and expand project knowledge

V. Class Discussion

A. utilizing vocabulary

B. expressing attitudes, interests

VI. Critique

A. class or individual evaluations encouraging esthetic worth and meaning

B. verbal critical analysis utilizing vocabulary of both student and teacher

R18 STUDY SKILLS writing an outline

MATERIALS Halloween hinged paper skeleton or model of human skeleton. How-to-work sheets made by teacher about a craft process. Information about all popular crafts available from *The Family Creative Workshop* series, published for Blue Mountain Crafts Council, 300 East 40 Street, N.Y. 10016, distributed by Time/Life Books, Chicago, Ill., 60611.
Eriksen, Erik, *Step-by-Step Stained Glass*, Golden, N.Y., 1974

MOTIVATION Consider skeleton bones. With the flesh out of the way, we see the structure of our bodies clearly. If you take away the meat—non-essential words like "the," "a" and descriptive words such as adjectives and adverbs—you expose the structure of written prose. The skeleton of a paragraph, therefore, is called an outline.

DEVELOPMENT We learned to solder glass fragments into a permanent panel. We followed many steps. The teacher elicits an outline of each step-by-step process.

The outline is written on the board:

COPPER SOLDERING PROCESS (main idea)
a) TOOLS AND MATERIALS (facts)
1. soldering iron
2. solder
3. flux
4. copper foil

PRACTICE When the teacher observes that students have mastered the manipulative skills, appropriate outlines are prepared for review, for instance:

I. SOLDERING IRONS

1. When using a soldering iron, make sure that it is hot enough. If it is too cool, the solder will not flow. Control the heat by turning on and off.
To use the soldering iron:
a. _____
b. _____
c. _____

2. The life of the tip of a soldering iron is extended by keeping it clean. Wipe it across a wet sponge as you work to remove leftover flux and solder. Never wipe it on a dry rag or on a wet surface. Rinse the sponge in clean water when your work is done.
To keep a soldering tip clean:
a. _____
b. _____
c. _____

II. SOLDERING WITH COPPER FOIL

1. The first step is to heat the iron. Make sure the foil rim is pressed tightly down on each piece of glass. Place the pieces in the proper position for your design. Dab the foil with flux. Do not move the pieces. Apply solder. Begin soldering.
To begin soldering:
a. _____
b. _____
c. _____
d. _____
e. _____

2. Now, turn your work over to the back. Apply flux to all copper surfaces. Touch end of solder to foil. Draw the hot tip along so that the solder flows. If the iron gets too hot the solder will slip through to the front of the panel. On the back side of the panel:
a. _____
b. _____
c. _____

3. Turn work to front. Rim outer edges with copper foil. Apply flux and solder. Use iron that is not too hot. On the front of the panel:
a. _____
b. _____
c. _____
Cool. Gently wash with soap and water.

EVALUATION Use the system of numbers and letters in the practice exercise, to write an outline of this paragraph: Soldering irons have many characteristics. They are available in several weights. Tips are made in special shapes. If the manufacturer pre-tins the tip, it will not erode as quickly a the untreated type.

B19 STUDY SKILLS following directions

MATERIALS Store-bought and student-made textiles, including some imperfects.

Carron, Terrence, *Printed Textile Design*, Studio Publications, N.Y., 1957
Kinney, Jean & Cle, *21 Kinds of American Folk Art*, Atheneum, N.Y., 1972
Lammer, Jutta, *Print Your Own Textiles*, Watson-Guptill, N.Y., 1965

MOTIVATION Students assemble a collection of yardage, sheets, scarfs, blouses of patterned fabric. Teacher adds examples of off-register seconds. All fabrics are arranged in a draped display prior to the discussion. Locate the "mistakes." How do you suppose they happened? What are some of the consequences of these misprints?

DEVELOPMENT Stretch out patterned textiles on a flat surface. Isolate the unit of repeat in each. Analyse the method used to achieve the all-over pattern; half-drop, full-drop, scatter, French clock and so forth. Draw diagrams to illustrate the step-by-step directions that were followed in creating each design. Explore the pros and cons of hand-blocked versus machine printed fabrics.

PRACTICE Read the paragraph. Follow the directions.

A textile is a woven fabric. Textiles have many uses. For the most part, wool, cotton and synthetic cloth are purchased by garment manufacturers. The cloth is made into ready-to-wear clothing. In smaller quantities, textiles are sold by the yard from bolts. This is known as "piece goods." Textiles for household use, such as pillowcases, sheets, tablecloths, curtains, blankets and slipcovers, are labelled "domestics." Nowadays, customers like colorful designs on textiles. These are either printed on the fabric or woven into it. Either way, the creative ideas come from textile designers.

1. Underline the sentence that tells the meaning of the word "textile."
2. Circle the words that describe three types of cloth used in making clothing.
3. Draw a box around the words that tell what we call short lengths of fabric.
4. Write a alphabetical list of "domestics."
5. Place a star under each of the two methods of decorating a textile.

EVALUATION In each successfully completed project, students develop their ability to follow directions. Teachers test students' mastery of the various "how to" instructions by tailor-made evaluation exercises. For instance:

Underline the correct answer:

1. Before we print an all-over pattern, what must we find?
   a color, an organic shape, a picture
2. If we wish to create a very formal, balanced pattern, which method of repeat is best?
   random, full-drop, circular
3. After we have decided on the unit of repeat, and the method of repeat, what is the next step in printing an all-over pattern?
   mix the paint, rule the squares, prepare the vegetable/plant

Carol Cary

Listening Skills: PAQV

Purpose — Give them a purpose. 1. Listen for ideas. 2. Be selfish- try to get something out of the selection for yourself. 3. This is important for it will be on the test! Direct reference.

Active Anticipation — Read, stop, ask what is coming next. Watch TV, turn it off. Ask what is next. Record something around school. Ask them to identify what it is.

Questioning — After lecturing or giving directions ask students immediately questions pertaining to the material. This will reinforce the knowledge.

Verbal and non-verbal cues — Call students attention to the cues that are a sure indication the points being made are most important. After a few weeks of class the students may be able to point out the various verbal and non-verbal cues to the other students. Teach them to look for raising or lowering of voice, hand gestures, or eye contact and posture of the teacher.

LETTERING

Lettering is a method of communicating ideas, feeling as well as many other purposes. Your hand writing as a form of lettering.

How do you use this skill?

1.
2.
3.
4.
5.

Advertizing uses many different types of lettering. Why don't all advertizing people use the same style, size and color of lettering?

1.
2.
3.
4.
5.

A person who designs letters for a living is called a calligrapher. His job is to use his skill and artistic knowledge to communicate.

What are some "artistic" terms a calligrapher use?

1.
2.
3.
4.
5.

The tools a Calligrapher uses in developing symbols of communication are simple. You should know how to use all of these tools already.

1. Ruler
2. Tee square
3. Brushes
4. Pen (there are many different types) examples of many are shown on the desk.
5. Pencils
6. Erasers
7. Liquids - Ink, Paint

You are going to learn the skill of basic lettering. How can you apply this to your world?

1.
2.
3.
4.
5.

ASSIGNMENT:

You are required to be able to letter the alphabet (upper case/capital letters), numbers 0-9. Be able to letter a phrase (at least Five words).

Extra Credit:

1. Lower case alphabet (small letters)
2. Sign Painted letters

Next assignment will be learning.

Block lettering Techniques.

Doris Bendbrook

Creative Devices in Note Taking

ARROWS

can be used to show how concrete which appear on different parts of a pattern are connected. The arrow can be single or multi-headed and can show directions

CODES

Asterisks, exclamation marks, creases and question marks as well as many other indicators can be used next to words to show connections or dimensions.

GEOMETRIC SHARES

squares, oblongs, circles, etc.... can be used to mark areas oar words which are similar in nature - for example triangles might be used to show areas of possible solution in the problem solving pattern. Geometric shapes can also be used to show order of importance. Some people, for example, prefer to use a square always for their main idea, oblongs for the ideas near the center, triangles for ideas of next importance, and so on.

ARTISTIC THREE DIMENSION

each of the geometric shapes mentioned, and many others, can be given perspective. For example, making a square into a cube. Making the ideas stand off the page.

CREATIVITY

Creativity can be combined with the use of dimension by making aspects of the pattern fit the topic. For example: when doing a pattern on atomic physics, the nucleus of an atom and the electrons that surround it could be used for the basic pattern form.

COLOR

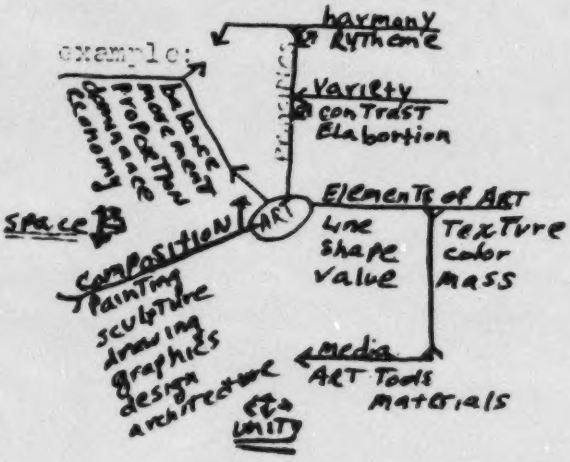
color is particularly useful as a memory and creativity aid. It can be used, like arrows to show how concepts which appear on different parts of the pattern are connected. It can also be used to mark off boundaries between major areas of a pattern.

Many art and visually oriented people use some or all of these devices while taking notes but it is usually aside from the main purpose of the notes. example: an art student while in a physics lab may absentmindedly doodle an atomic structure during a lecture, this will do him no good at test time, but if he were to draw the same structure this time with a purpose, (what the instructor was teaching) he would have an important aid to recall.)

Doris Bendbrook

Creative approach to study techniques

The mind is perfectly capable of taking in information which is non-linear. In its day-to-day life it does this nearly all the time, observing all those things which surround it which include common non-linear forms of print: photographs, illistration, diagrams, etc. Rathrer than starting from the top and working down in sentences or lists, the student should be shown a non-linear form of note taking. One should start from the center or main idea and branch out as dictated by the individuals ideas and general form of the central theme.



The instructor should work through several examples of this form of note taking as a model for the students to work from. Each step should be carefully described and time for questions should be given before students begin a pattern note taking assignment.

A pattern such as that outlined above has a number of advantages over the linear form of note taking.

1. The center or main idea is more clearly defined.
2. The relative importance of each idea is clearly indicated. More important ideas will be nearer the center and less important ideas will be near the edge.
3. The links between the key concepts will be immediately recognizable because of their proximity.

5. The nature of the structure allows for the easy addition of new information without messy scratching out or squeezing in.
6. Each pattern made will look and be different from each other pattern. This will aid recall ****
7. In the more creative areas of note making such as essay preparation, art critiques, art history reveiws, etc., the open-ended nature of the pattern will enable the brain to make new connections far more readily. ****

**** Especially important to the student of art.

VISUAL NOTE TAKING

When an art student is required to recall an image, it is important that it had been clearly imprinted in the mind, to assure that when looking at a work of art it is done consciously with a plan in mind for its recall.

1. rotate it in front of you
2. look at it from the top
3. look at it from the bottom
4. change its color at least three times
5. move it away as it were seen from a long distance
6. bring it close again
7. make it gigantic
8. make it tiny
9. make it disappear
10. bring it back

THE FINE ART OF CONCENTRATING AND REMEMBERING

Eleven Principles of Memory***

The following general principles will help you to improve your memory if you are willing to make the effort necessary to apply these rules to your actual learning tasks:

1. Try to see the significance of what you're learning. Try to be interested in it, or at least in the value of remembering it.
2. Give the material your attention. Be sure you have it right.
3. Be sure you fully understand the material. (One good test; Can you explain it to someone else so they understand it.)
4. Intend to remember the material.
5. Be confident that you can remember it.
6. Involve your ego. See how the task relates to you. Does the material please or displease you?
7. Associate new material with related facts you already know. (Even when new material seems to disagree with previous learning.)
8. Organize the material so you can file it in its proper place in your memory. If you have organized carefully, then to remember part of something will enable you to remember the rest.)
9. See how what you have learned is a part of a larger whole.
10. If there is a basis for doing so, divide and group your material. Information is best taken in as "little bunches."
11. Reinforce what you have learned through repetition and usage. You will not remember something you don't use; if you see that you aren't going to use something, you might as well not bother with it.

***Suggestions made by James D. Wainland, HOW TO IMPROVE YOUR MEMORY

Techniques to stimulate reading

Techniques to Stimulate Reading in Art

The art teacher should have a classroom library of readable paperbacks that the students can use for reference in the classroom and can check out on an overnight basis. The teacher will refer the students to the textbooks when they need help with a certain aspect of art. However, to stimulate the students to read the books, the following methods are suggested:

1. Bulletin Board-The bulletin board should ask several questions about artists. The answers are known only to the students who pick up the biographies by the display and read them.

2. Twist-This is a story that the teacher has the students read. She leaves off the ending and the students try to guess what happened. Finally the teacher reads the true ending and it usually has a twist to it that no one has been able to guess.

3. Creative Book Reports-This is a list of alternatives to the usual summary style book report. The student may choose to creatively interpret the book rather than summarize it.

4. Study of individual students interest area

5. Newspaper articles

6. Television programs

7. Museum and gallery field trips with pre-discussion and follow up

SUGGESTIONS FOR USING BIOGRAPHIES
IN AN ART CLASS

Pablo Picasso

The book is written in such a way that information could be taken and used verbally. The book would be given to two students, they are to read the book separately then present a mock television interview. One student to play the role of Picasso and the other to be a reporter. The purpose of the interview is to be educational and presented to younger students.

Question, definitions and answers concern the artists life and periods of his life. Illustrations in the book could be used to show his styles or students could attempt to copy his work for display.

The close of the interview would be utilizing the quotes of the artist listed in the book.

A poster to be displayed in classroom containing one of the most important facts in the book.

Assignment - One Act Play

This activity to be carried out by 4 - 6 students. The students would portray different characters in the book. The quotes of Lautrec's contemporaries to be used to describe his works and life.

All book reports should contain a new vocabulary list which will be added to students art work book or journal.

Bibliography of books and articles related to reading

APPENDIX 1

Art Books for Junior and Senior High School Libraries

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Doten, Hazel and Boulard, Constance. *Fashion Drawing.* New York: Harper & Row Publishers, Inc., 1953. (Revised Edition)

Downer, Marion. *Discovering Design.* New York: Lothrop, Lee & Shepard Co., Inc., 1947.

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HOPI KACHINA

B. Parrish
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